

BOB D. LITTERELL

BOOK I

Eighteen
ENTIRELY NEW STUDIOS,

for the

HARP.

calculated to give Strength & Independence to the Fingers.

Freedom to both Hands, and Steadiness to the Wrists.

equality and agility in passages of execution.

AND THE TRUE MANNER OF REVOLVING

Harps performance graceful & expressive.

Each Studio Illustrated with explicit observations.

AND CAREFULLY FINGERED.

Composed by

A. C. BOGESSA.

L. C. Ste. Hall

IN TWO BOOKS Price 7/6 each

London

EDWIN ASHDOWN, HANOVER SQUARE.

TO EQUALISE THE FINGERS IN THE PERFORMANCE OF FOUR CONSECUTIVE NOTES.

STUDIO.
1.

ALLEGRO GIUSTO.

(A)

f

il basso molto marcato.

(B) *sempre f*

fz fz fz fz

(A) Place well first, the three right fingers and the thumb on their respective strings—do not move at all the wrist in changing of position—keep the thumb well up,—accentuate the first of the four semiquavers, and go on very steadily in All^o time, giving great equality to the passages—as for the left hand, take the octaves with force and energy, place the hand rather high up, near the neck of the instrument, to find the strings firmer. (B) Extend gently the 3^d right finger to strike the distant sixths or octaves, without deranging the

deciso.

fz *fz* *fz* *fz*

sempre f e marcato.

pp *leggero.*

cresc.

f

fz *fz* *fz*

f *riten.* *fz*

hand nor moving the wrist,— give the left hand chords with force and in a decisive manner. (C) here, for the left hand, observe what I have said above for the right, (letter A and B.)

ON SIXTH SUCCESSIVE NOTES .

MOLTO MOD^{to} E GRAZIOSO.

STUDIO 2.

p dolce.

(A) *p dolce.*

(B) *f* *G^b.*

p dolce.

(C) *cresc.*

f ben marcato e brill: *dim.*

fz

(A) This Studio must be performed with elegance and taste, and the Scales of Six notes given with much delicacy; taking great care to preserve in all of them the utmost equality, without any break in the many changes of position, and to accentuate lightly the notes with the sign > (B) Play all the right hand quavers very short and light—the octaves and chords of the left hand are also to be given soft and

The musical score consists of five systems of piano notation. Each system has a treble and bass staff joined by a brace. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements:

- System 1:** Starts with a treble staff containing a series of sixteenth-note runs with fingerings like $x1x123$, $x123x1$, 23211 , and 1 . Dynamics include *pp* and *p dolce ed elegante*. Tempo markings are *rall^o* and *A Tempo*.
- System 2:** Continues the runs with fingerings like 6 , $1x16$, $3x12$, $2x6$, and $x1$. Dynamics include *cresc.*, *rf*, and *p*. A *riten:* marking is present.
- System 3:** Features more runs with fingerings like 6 , $21x21x$, 6 , $321x21x$, $1x321x$, $21x21x$, $321x21$, and 6 . Dynamics include *dim.* and *pp*. Tempo marking is *A Tempo*.
- System 4:** Continues the runs with fingerings like $x12x12$, 6 , $x16$, $x1x123$, $x1x6$, $x1x6$, $x123x1$, and 6 . Dynamics include *pp* and *cresc.*. A *de* marking is present.
- System 5:** Ends with runs and fingerings like 6 , $1x321x$, 2 , $1x321x$, 2 , $x126$, $3x1$, and 2 . Dynamics include *p*, *pp*, and *morendo*. Tempo markings are *loco.* and *(D)*.

Staccato without any sort of arpeggios, only, accentuate a little the first note of each bar, to give well the rithm. (C) pay attention to the *Crescendo* and also to the desc: (D) diminish well the sounds, and play with much delicacy..

PREPARATION TO THE SHAKE

ALLEGRO CON BRIO.

(A)

STUDIO 3.

p con delicatezza ma marcato.

1 x

1 x 1 x 1 x 1 x 1 x

1 x 1

1 x 1 x

1 x 2

f con fuoco.

rf

riten: - - A Tempo.

p dolce.

f con fuoco.

rf

rf

(B)

1 x 1 x 1 x 1 x

pp e marcato.

il basso leggiero.

(A) This Studio will prepare well the Harpist to the performance of the Shake, as it will give to the first finger and the thumb of the right hand, freedom and agility—Play each note equally, and do not allow the thumb, (as it is often the case) to be louder than the first finger—The bass very, very light, without any sort of arpeggios, (except when indicated) and with a graceful motion of the hand— (B)

ON OCTAVES.

ALL^o ASSAI, CON SPIRITO MA CON GRAZIA.

STUDIO 4.

(A) *staccato.*

(B)

marcato.

cresc. - - - f

Fix D \flat .

[.] The time of this Studio, must be very animated, the octaves being played very *staccato* and steadily, accentuating well all the octaves marked with the sign > not bending, nor taking off too far the third finger at each note, but giving both notes well together, with a brisk and slight motion of the hand, paying attention to keep it close to the strings—the minims of the bass, a little accentuated, while the under crotchets notes are to be played light and short. (B) give force to the second right finger and keep the hand steady.

mark well the bass notes with the sign >. (C) here, nerve a little the hand and wrist, but gently and play with lightness and grace, the bass notes short and marked, but piano. (D) all the octaves with force and energy, the hands well steady, keeping them close to the strings, do not arpeggio, except the last chords, which must be given with brilliancy and full vibration.

TO GIVE STEADINESS TO THE WRIST AND STRENGTH TO THE SECOND & THIRD FINGER.

ALLEGRO MODERATO.

(4)

STUDIO

5.

p molto tranquillo.

A musical score for a piano piece. The score is written on two staves. The upper staff features a treble clef and a key signature of one sharp (F#). It contains a continuous melody of eighth and sixteenth notes, with several measures marked by a 'V' symbol above the staff. The lower staff features a bass clef and contains a simple accompaniment of chords and single notes, with some measures marked by a 'V' symbol above the staff. The paper is aged and yellowed.

(B) 1 2 x

p dolce e can- tando.

sost.

(4) In this Studio, which will be found most excellent to equalise the fingers of the right hand, and to give proper strength to the 2^d and 3^d; the right wrist must remain *steady* and *motionless*, while the fingers *solely* are to act freely, and with as much equality as possible—I recommend the performer all through the Studio to pay particular attention to the 2^d and 3^d right fingers, which I dare say will be found weak, stiff, and unable at first to keep pace with the thumb and first finger; these 2^d and 3^d fingers must strike the notes by the sole bending of the joints, and not by a jerk of the wrist—the semibreves and minims of the left hand, to be very lit-

riten. - - - A Tempo.

(C) dolce ed espress.

fz

f

ri

ten: - - - A Tempo.

pp espress. sempre legatissimo. cresc. - - - dim. -

p

pp

the arpeggiated and mark just enough to give them vibration during their respective value, the crotchet short. (B) the quavers up, marking the melody, well marked, the bass notes to be given with vibration and feeling. (C) here again, the melodic notes turned up must be given with much accent and expression; while the under notes are to be piano and equal take care not to move the wrist—The quavers at the Bass, very light indeed, without any sort of arpeggios whatsoever—Pay attention to increase or decrease the sounds as indicated.

ON GRACE NOTES.

ALLEGRETTO SCHERZANDO.

STUDIO 6.

(A) *p dolce e con gusto.*
il basso molto legg.

(B) *pp*
molto stacc.

con grazia.

(C) *p scherzando.*

(D) *string.* - - - - - *cresc.* - - - - - *f*

(A) Accentuate all the dotted crotchets to give them due vibration during their value and play very light and quick the small grace notes. The whole to be performed Gracefully and playfully the Bass very *staccato*, without any sort of arpeggios, the hand being rather turned up. (B) the little F's very light and quick, giving force to the following large E. (C) all the first lower A's of the bass, well marked; the other notes piano and equal, do not try to place at once all the three fingers and the thumb of the Left hand on the string, but play the first A of the bar independently and detached, and afterwards place the 2^d 1st finger and the thumb. (D) the small notes always light and very quick, taking care to give accent to the following large notes with the sign >, the same all through the Studio.

1^o Tempo.

ff *p tranquillo.* *pp* *riten.*

A Tempo.

p dolce e legato. *con grazia.* *p dolce e scherzando.*

p delicato. *piu p* *pp*

(E) the lower dotted minims A of the bass, much marked, the other piano and equal, take care to strike the double notes of the 2^d and 3^d left fingers without motion of the hand or wrist, but solely by the bending of the joints.
 (F) the double turn is, most difficult to perform, it wants a little jerk of the hand to replace quickly the thumb on the large note following the turn, — play the turn very quick and light.

STUDIO

7.

STUDIO

7.

(A) (B)

p

marcato.

p

p

sempre marcato.

pp delicato.

(C)

(A) The double *turned up* notes of the left hand, soft and light, while the single lower notes *turned down* are to be given (all through the studio) *clearly* and *well accentuated*, —this, will require much practice and will be of great service to the Harpist, and the Author will advise him to go through this Studio first with the left hand alone, which will not prove irksome, as the Bass combine by it

[illegible]

self the melody and Harmony. (B) all the notes of the right hand Scales, very equal; take care in changing of position, (it is to say after each four contigion notes) not to turn or move the wrist, and place in proper time (and with ease) the third finger in ascending scales; and the thumb in descending scales. (C) keep the hand and wrist very quiet and steady, while the thumb or the third

The image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation is written in B-flat major (two flats) and includes various musical elements:

- System 1:** Features a treble staff with rapid sixteenth-note passages and a bass staff with chords. Dynamic markings include *con fuoco.* and *ff*. There are accents and slurs throughout.
- System 2:** Continues the rapid passages in the treble staff. The bass staff has chords. A dynamic marking of *p* is present.
- System 3:** Similar to the previous system, with rapid passages and chords. A dynamic marking of *piu p* is present.
- System 4:** Features a treble staff with rapid passages and a bass staff with chords. A dynamic marking of *cresc.* is present.
- System 5:** Continues the rapid passages in the treble staff. The bass staff has chords. A dynamic marking of *p* is present.
- System 6:** The final system on the page, showing the conclusion of the piece. It includes a final chord in the bass staff.

The notation includes complex fingerings, dynamic markings (*con fuoco.*, *ff*, *p*, *piu p*, *cresc.*), and articulation marks (accents, slurs, *x*).

finger slide. (D) pay attention to the *crescendos* and always remember to mark well the lower bass notes with the sign >

ON ARPEGGIOS ACCOMPANYING A MELODY.

ALL^o CON GUSTO E SEMPLICITA.(A) *La melodia ben marcato.*

STUDIO

8.

The musical score consists of five systems of piano arpeggios, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes various dynamics and articulations:

- System 1:** Starts with a piano (*p*) dynamic. The upper staff has a melodic line with accents (>) and slurs. The lower staff has a steady arpeggio pattern. It ends with a *dim.* (diminuendo) marking.
- System 2:** Starts with a *pp* (pianissimo) dynamic. It features a similar arpeggio pattern with a *p* dynamic marking in the middle.
- System 3:** Includes a *dim.* marking, a *pp* dynamic, and a *dolce.* (dolce) marking. A note in the upper staff is marked "Fix A#".
- System 4:** Features a *cresc.* (crescendo) marking, a *f* (forte) dynamic, and a *p* dynamic. The lower staff has fingerings 1 and 3 indicated. Notes in the upper staff are marked "G# D#".
- System 5:** Starts with an *agitato.* (agitato) marking. It includes a *cresc.* marking, a "Fix A#" note, a *rall^o* (rallentando) marking, and a *p con espress.* (piano con espressione) marking. Fingerings 1 and 3 are indicated in the lower staff.

(A) The upper turned notes with the right thumb, to be well accentuated, and played with taste and feeling, while the Arpeggios under are to be given with freedom, equality and agility,— the wrist must not be rested too heavily on the sounding board, in order not to prevent the quick changes of position, in ascending or descending.

A *Tempo.* **(B)**

p tranquillo e leggiiero.

cresc.

(C)

f

gva.

p

riten. - - - Tempo.

p dolce.

(B) With great equality and neatness. (C) mark-well the notes with the right thumb—the Bass steady.

dim. *pp* *f marcato e brillante.*

(D)

pp *cresc.*

en do

gva

ff

x 123

(D) mind the Crescendo, and mark well the notes of the third right finger.

TO GIVE STRENGTH AND FREEDOM TO THE THIRD FINGER.

ALLEGRO SCHERZANDO.

(A)

STUDIO

9.

p tranquillo.*p*

(B) *rall^o*

A Tempo.

*cresc.**dim.**p* con gusto.*p*

(A). This Studio will be found of great service to give strength, freedom and agility to the third finger. Great attention must be paid, in striking the notes with the third right finger, not to move the hand or wrist, nor to disturb the position of the other fingers, which are to be placed on their respective strings only after the three notes of the 3^d finger are played, although they must be kept ready, close to their respective strings. The Left hand a little arpeggiato to give necessary vibration to the dotted minims. (B) mind the RALL^o which has a good effect, if performed with taste. (C) same observation here

The musical score consists of five systems of staves. The first system begins with a treble and bass staff joined by a brace. The treble staff contains a triplet of eighth notes, followed by a series of eighth notes with accents. The bass staff starts with a forte (*f*) dynamic and a marcato instruction. The second system features a treble staff with a triplet and a bass staff with a piano (*p*) dynamic and a marcato ma piano instruction. The third system includes a treble staff with a forte (*fz*) dynamic and a bass staff with a piano (*p*) dynamic and a marcato ma piano instruction. The fourth system shows a treble staff with a forte (*fz*) dynamic and a bass staff with a piano (*p*) dynamic and a marcato ma piano instruction. The fifth system begins with a treble staff with a forte (*fz*) dynamic and a bass staff with a piano (*p*) dynamic and a marcato ma piano instruction. The score concludes with a treble staff with a forte (*fz*) dynamic and a bass staff with a piano (*p*) dynamic and a marcato ma piano instruction.

Performance instructions and markings include: *f marcato.*, *f*, *p*, *marcato ma piano.*, *dolce.*, *pp dolciss.*, *p e leggiero.*, *la melodia*, *marcato.*, *p dolce.*, *rall.^o*, *A Tempo.*, *dim.*, *morendo.*, and *(Fix F#)*.

for the left hand that what I said before for the right, only the performer will require good practice to strike with ease the three notes with the third left finger, on account of the left wrist not been rested on the sounding board as the right hand. (D) mark well the upper notes and keep the hand very steady (E) the notes with the left thumb, to be played gracefully, with the fleshy part of it, the hand being extended and the fingers turned up.

(alla Sontezza).

ALLEGRETTO CON MOTO

(A)

STUDIO

10.

p dolce leggiero.

p dolce.

cresc

ff

f

p

dim.

delic.

de

(4) The whole, quick, and very light, keep the hand quiet and pay attention to the 2^d right finger, which must unite well with the 1st finger and the thumb—the same when the third right finger acts—the triple notes of the bass, very *staccato* and light giving a somewhat accent to the lower single notes and octaves.

(B) 1 x 1 3

1 x 1 3 1 x 1 3 1 x 1 3

riten. - - - - - A Tempo.

1 x 1 2

p

(B) Extend the 3^d left finger in opening well the hand, keeping as much as possible, the left thumb near the upper notes—In extending the third right finger do not alter the hand position, and keep well the first finger and the thumb together.

f *p*

brillante. *f*

gva. *sempre piu forte.*

fff

rall° *Lento. (C)*

p *dim.* *ff* *pesante ff*

(C) Very slowly and Pomposo, and the chords much arpeggiated.

End of Bk:1.

A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

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 8. My heart's on the Rhine..... Speyer 3 0
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 2. Lisle laute, lisle linde..... 3 0
 3. Virgo Maria (O Sanctissima)..... 3 0

c Op. 110. **"PENSÉES MUSICALES."** Trois pièces de salon:

1. Repose..... 2 0
 2. Sorrow and relief..... 2 6
 3. Cradle song..... 2 6

a Op. 115. **Bonnie Scotland.** Fantaisie brillante (Scotch airs)*b* Op. 118. **Les montagnes Bohémiennes.** Chant national d'après Leopold de Meyer..... 2 6*b* Op. 121. **Trois morceaux caractéristiques:**

1. La gitana..... 3 0
 2. Mélodie mazurque..... 3 0
 3. La gazelle..... 3 0

b Op. 127. **Sacred melodies:**

1. Martin Luther's hymn..... 2 6
 2. Old hundredth psalm..... 2 6
 3. Before Jehovah's awful throne..... 2 6
 4. Airs from "The creation" (Haydn)..... 4 0
 5. Vital spark of heavenly flame..... 2 6
 6. Agnus Dei (Mozart)..... 2 6

b Op. 128. **Deux mélodies de l'opéra Les huguenots (Meyerbeer):**

1. Nobles seigneurs. Cavatine du page..... 2 0
 2. A ce mot tout s'anime. Air de Marguerite..... 2 0

OBERTHÜR, CHARLES—continued.

- b* Op. 129. **"ÆOLIAN CHORDS."** Three melodies:
 1. Gems of the crimson-coloured even..... 2 0
 2. She was a creature strange as fair..... 2 0
 3. 'Tis sweet when in the glowing west..... 2 0

- b* Op. 132. **Nereides.** Sketch..... 3 0
b Op. 142. **L'invitation del gondoliere.** Sketch..... 2 6
b Op. 144. **Il trovatore.** Fantasia on Verdi's opera..... 4 0
b Op. 146. **La traviata.** Souvenir de l'opéra de Verdi..... 3 0

b Op. 149. **"GEMS OF VERDI."** Twelve operatic airs, transcribed..... each 2 6

1. Ah! che la morte..... Trovatore
 2. Il balen del suo sorriso..... Trovatore
 3. Si la stanchezza..... Trovatore
 4. Stride la vampa..... Trovatore
 5. La mia letizia..... I Lombardi
 6. La donna è mobile..... Rigoletto
 7. Parigi, o cara..... Traviata
 8. Ah, fors'è lui..... Traviata
 9. Di Provenza il mar..... Traviata
 10. Libiamo (Brindisi)..... Traviata
 11. Ernani involami..... Ernani
 12. Va pensiero..... Nabuco

b Op. 158. **"SEASIDE RAMBLES."** Four musical sketches:

1. Sea nymphs..... 2 0
 2. Murmuring waves..... 2 0
 3. My bark glides through the silver wave..... 2 0
 4. Water sprites..... 2 0

b Op. 159. **Andalusia.** Bolero brillant..... 4 0*b* Op. 166. **The keel row.** Fantasia..... 4 0*b* Op. 167. **Santa Lucia.** Neapolitan air..... 4 0*b* Op. 170. **Un ballo in maschera.** Fantaisie..... 4 0*b* **Songs without words:**

1. Dans ces instants où le cœur pense..... 2 0
 2. Ich denke jein, wenn durch den Hain der Nachtigallen..... 2 0
 3. Eilende Wolken, Segler der Lüfte..... 2 0
 4. Emelina..... 1 0
 5. Selige Tage..... 1 0
 6. Nachgefühl..... 1 0
 7. Adieu, charmant pays de France..... 3 0
 8. For I, methinks, till I grow old..... 3 0
 9. L'air est doux, le ciel est beau..... 2 6
 10. Ange aux yeux bleus..... 2 6
 11. We rove among the roses..... 2 6
 12. Au bord du Rhin..... 2 0
 13. Au bord de la Lahn..... 2 6
 14. Au bord de la Nahe..... 2 0
 15. Au bord du Neckar..... 1 0
 16. Auf leichtem Zweig..... 1 0
 17. Ah! be not sad..... 2 0
 18. Remind me not..... 1 0

b **"VOYAGE LYRIQUE."** Twenty-four National Airs..... each 3 0

1. Norway..... 13. Romagna.
 2. Sweden..... 14. Naples.
 3. Denmark..... 15. Spain.
 4. Russia (God save the Emperor).
 5. Prussia..... 16. Portugal.
 6. Prussia..... 17. Switzerland.
 7. Poland..... 18. France (La Marseillaise).
 8. Saxony..... 19. France (Les Girondins).
 9. Bavaria..... 20. Belgium.
 10. Austria (Haydn's hymn).
 11. Hungary..... 21. Holland.
 12. Sardinia..... 22. England (Rule Britannia).
 23. America (Hail Columbia).
 24. England (God save the [Queen]).

STELL, W. H.

- b* My lodging is on the cold ground (variations)..... 3 0

STREATHER, WILLIAM.

- b* Deh vieni alla finestra. Serenade from Don Juan..... 2 6
a Home, sweet home, of Thalberg, transcribed..... 5 0

TAYLOR, GERHARD.

- a* Com'è gentil (Don Pasquale). Transcription..... 2 6
a Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters)..... 3 0
a Two favourite Irish melodies (Coolin and The minstrel boy). Variations..... 3 0
a Rigoletto. Fantasia on Verdi's opera..... 5 0

THOMAS, JOHN.*b* **WELSH MELODIES.** Transcribed:

1. The ash grove..... 3 0
 2. The bells of Aberdovey..... 3 0
 3. Sweet melody, sweet Richard..... 3 0
 4. The rising of the sun..... 3 0
 5. The march of the men of Harlech..... 3 0
 6. Riding over the mountain (original melody by J. Thomas)..... 3 0
 7. The plain of Rhuddlan..... 3 0
 8. Love's fascination..... 3 0
 9. The rising of the lark..... 3 0
 10. The camp (Of noble race was Shenkin)..... 3 0
 11. Megan's daughter..... 3 0
 12. The minstrel's adieu to his native land (original melody by J. Thomas)..... 3 0
 13. Watching the wheat..... 3 0
 14. New year's eve..... 3 0
 15. David of the white rock, or The dying bard to his harp..... 3 0
 16. Over the stone..... 3 0
 17. The miller's daughter..... 3 0
 18. Come to battle..... 3 0
 19. All through the night..... 3 0
 20. The blackbird..... 3 0
 21. The dawn of day..... 3 0
 22. Britain's lament..... 3 0
 23. Black Sir Harry..... 3 0
 24. The departure of the king..... 3 0

b La source. Caprice of J. Blumenthal, transcribed..... 4 0*b* The harmonious blacksmith, of Händel, transcribed..... 3 6**WRIGHT, T. H.**

- b* Caledonian Fantasia, introducing favourite Scotch melodies..... 4 0
b Com'è gentil (Don Pasquale). Fantasia..... 3 0
b Deh calma oh ciel (Ottello). Transcription..... 2 6
b Fra poco a me ricovero (Lucia). Arranged..... 3 0